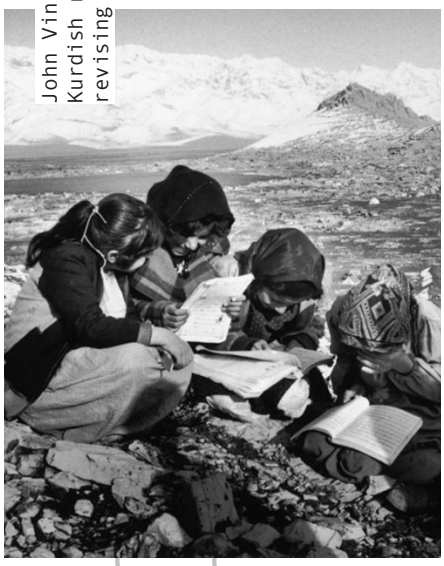
Sunday to Saturday
9:00 am to 9:00 pm

WEEKLY
NEWSLETTER//
MARCH 29
2024

critoris: bi-weekly art critics newsletter, every other friday.



John Vink. (1992). IRAQ. Kurdish refugees. School girls revising their math lessons.

welcome to the zine guy

hoşgeldin eşşek

Isabella Mendoza	İzabela Mendoza
Rawnak Rahman	Ravnak Rahman
Yev Atmore	Yev Atmôre
Cannon Koen	Kenın Koın
Aden Hardin	Eydın Hardin
Chuyao Zheng	Çuyao Zeng
Caroline Bischoff	Kerolayn Bişof
Hoāi	Hoavi
Sadie Withers	Seydi Vidırs
Arrushi Chakrabarty	Aruşi Çakrabarti
Minjee Hong	Minci Hong
Layla Stanley	Leyla Sıtenli
Sevgican Safinâzım Sakar aka naz	uhhhhh naz
Defne Ayaz (ramize)	Defne Ayaz (ramize)
Isabella Melendez	İzabela Melendez
Luciana Rodriguez	Lusiana Rodrigez
Paolo Pomarico	Paolo Pomariko
Sydney Greene	Sidni Grîni
Prince Palace	Prins Pelıs
Blake Stevens	Bleyk Stivıns
Chika Kim	Çika Kim
everyone!!	herkesler!!

editors note

coloring page

ACHTUNG! LEROI THE SUDANESE HALF COMPREHENDS YOUR ANGER
by Rochelle Owens

The Pleasure of Violent Touch in Iranian Narrative Cinema
by Hamid Taheri

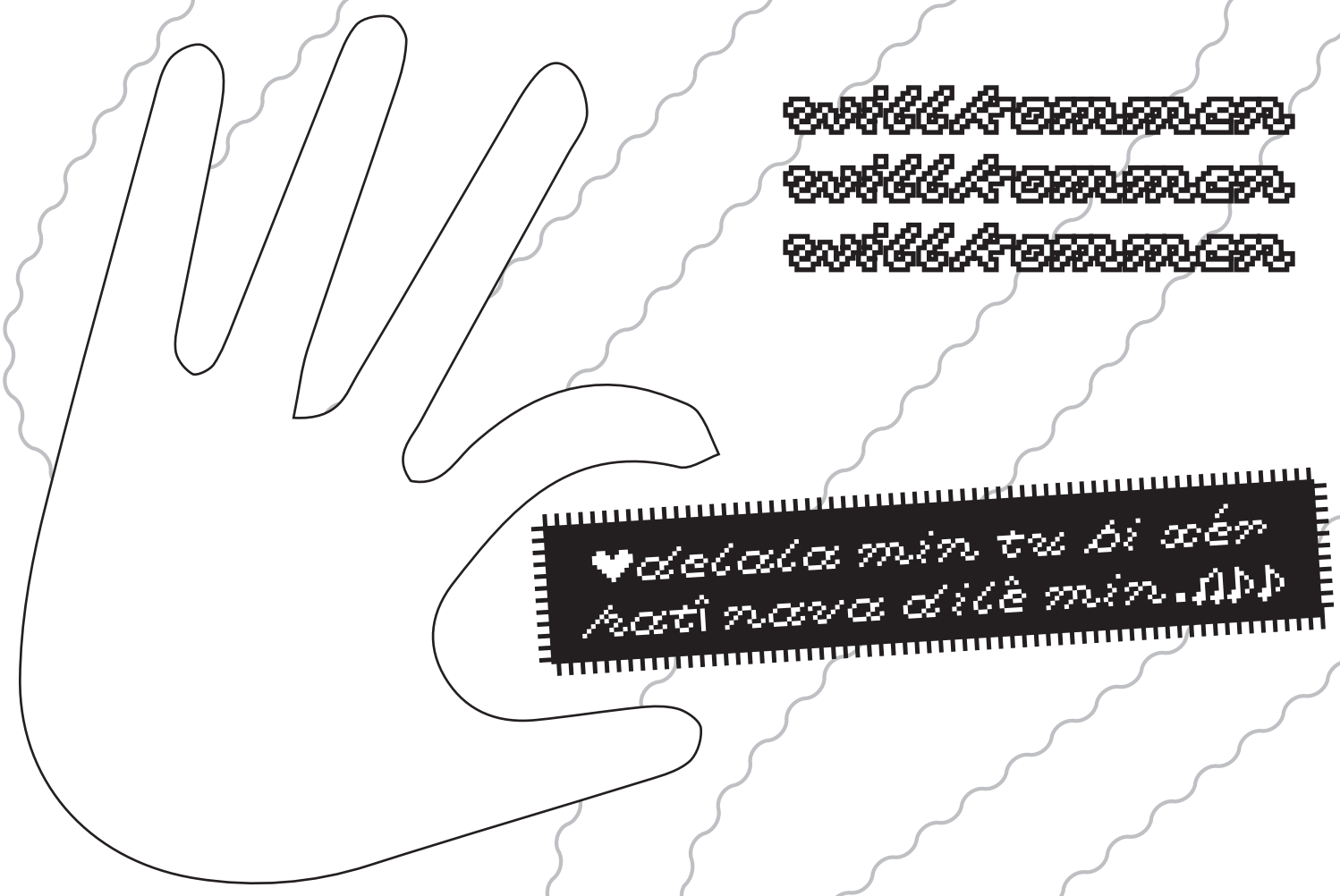
Effects of Persona Priming on Creativity
by Tejas Dhadphale

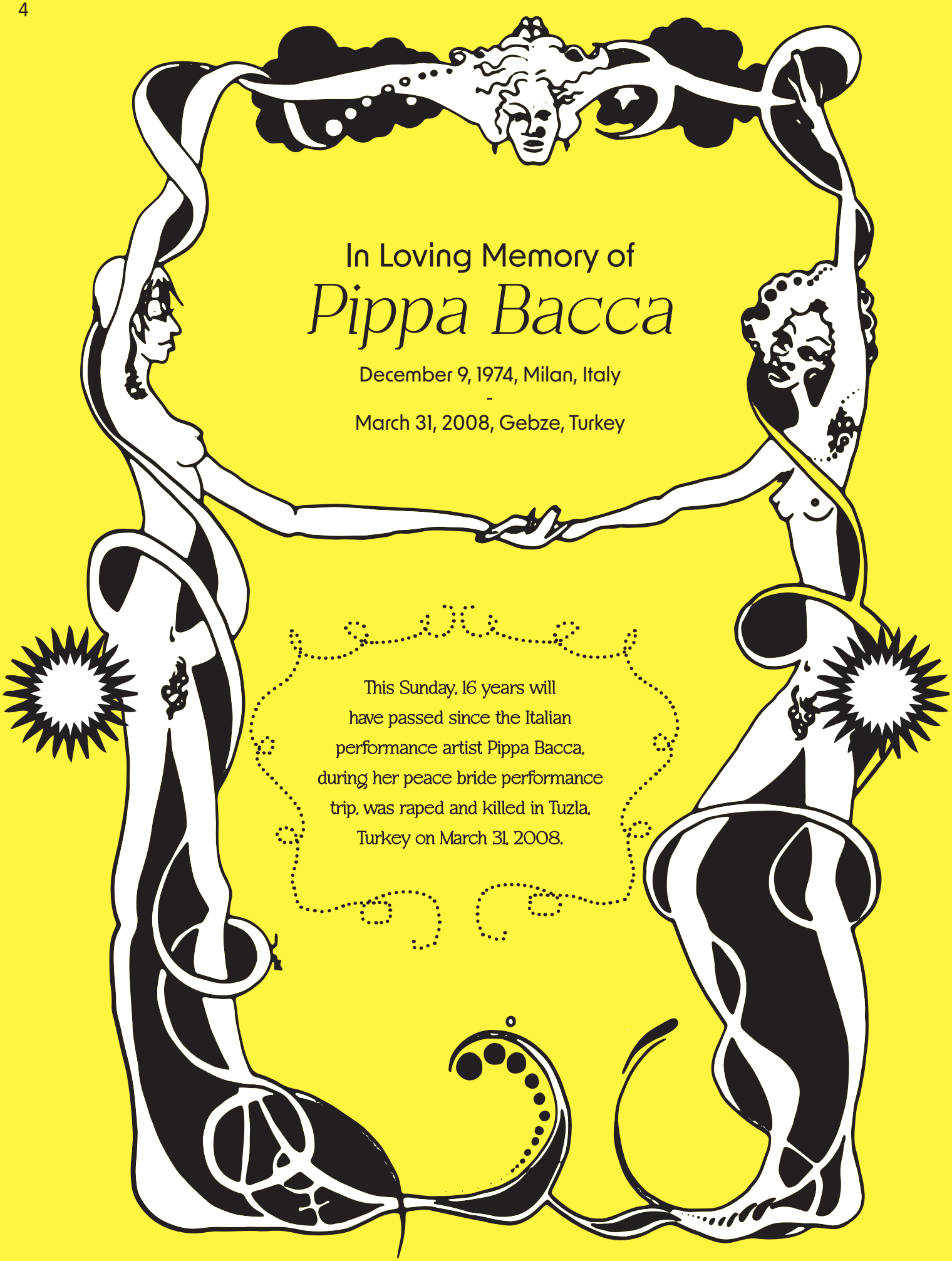
As test stripes,
Yufei Li

lately defne been listening

[crit club]

acknowledgements & credits & thx





In Loving Memory of

Pippa Bacca

December 9, 1974, Milan, Italy

-

March 31, 2008, Gebze, Turkey

This Sunday, 16 years will
have passed since the Italian
performance artist Pippa Bacca,
during her peace bride performance
trip, was raped and killed in Tuzla,
Turkey on March 31, 2008.

Kreeo

hello clits,

how are you doing? are you getting enough sleep? how are you eating? i know these are the last weeks for the school year but try to take care of yourself!! (this is a self note aswell)

this week we have references we handpicked for you <33 I really like the variety of content in this issue... where we're exploring Iranian cinema and questioning design principles. Then of course we have our lovely submissions, state of flow pages and crit club <33 so so so fun_ very fun indeed_ amazing <33###

thoughts thoughts thoughs...

how do "inspiration" platforms killing our authenticity?

is curiosity dying?

how is love still alive? ...is it alive?

god is dead:

see you soon clits!

thank you for existing!

-ramize

color me! color me! color me! color me! color me! color me! color me!

color me! color me! color me! color me! color me! color me! color me!

color me! color me! color me! color me! color me! color me! color me! color me!

color me! color me! color me! color me! color me! color me! color me! color me!

ACHTUNG! LEROI THE SUDANESE
HALF COMPREHENDS YOUR ANGER

for: Sirhan Sirhan

Sirhan Sirhan
tho tho I am a zionist I
kiss you tho tho
I am a zionist
I kiss you tho tho I
am a zionist I will you to reap rip rape rap
the desert
tho tho I
love Y'Israel tho tho I love
Y'Israel tho tho I love Y'Israel
I kiss you
I alone of the Jews understand
your hunger strike
I eternally kiss you
I kiss you forever
SHEMA Y'ISRAEL ELOHAYNU MELACHOLEM SHEMA Y'ISRAEL
ELOHAYNU MELACHOLÈM HEAR O SIRHAN SIRHAN THE LORD
THY GOD THE LORD IS ONE!
I alone of the Jews
understand your hunger strike I
alone of the Jews understand
your hunger strike!
Your black flower eye
blasting a prayer to Allah
Your death blow on the heart of Golda
Allen Meir Ginsberg
Fat hermaphrodite Jew
dropping from the cross!
Fat hermaphrodite Jew dropping from the cross!

Your mother's christian God
never loved you only Al Fatah!
only Al Fatah! Al Fatah!
AL FATAH!
& I alone of the Jews understand your
HUNGER STRIKE! & I ALONE OF THE JEWS
UNDERSTAND YOUR HUNGER STRIKE!
& I ALONE OF THE JEWS
UNDERSTAND YOUR HUNGER
YOUR HUNGER
YOUR HUNGER!

Rochelle Owens
From "I am The Babe of Joseph Stalin's Daughter"

The Pleasure of Violent Touch in Iranian Narrative Cinema

Hamid Taheri

Before the Islamic revolution of Iran, a mainstream genre called filmfarsi over-sexualized female characters by assigning to them the roles of lustful women or the object of lecherous men, targeting male audiences deprived of sexual relationships (Lahiji 2014, 219). One of the most prevalent roles of women in filmfarsi was cabaret dancers or prostitutes whom the moral male character should save; however, there was an enormous number of films, mostly comedies, in which female characters were portrayed as sexual objects which were the source of pleasure for male characters, requiring no salvation. In other words, sexuality was depicted for the sake of sexuality, for pleasure, with no moral connotations whatsoever. As Hamid Naficy observed, this oversexualization was not limited to cinema:

"Filmfarsi actresses and entertainers were used to spice up not only the movies but also the television and movie commercials rampant in the last decade of the Pahlavi period. In these dancing and singing advertisements, through close-up photography and framing, special lighting, and appropriate editing, bodies of shapely, scantily dressed women were cut up into isolated, strategic, and sexualized close-up parts– legs, arms, breasts, buttocks, faces, eyes, lips–which, acting like Freudian fetishes, both unveiled and veiled sexual desire to sell consumer products." (Naficy 2011, 99)

Naturally, for clergies and Muslims of Iran, this phenomenon, which could be the result of premature and rapid modernization of an Islamic society, was intolerable. Therefore, when they reached the position of power via the Islamic revolution, the process of demoralizing the Muslim nation had to be terminated. Grasping the capability of cinema, the leader of the Islamic revolution, Ayatollah Khomeini, did not reject it entirely. Nevertheless, the amoral and obscene features of cinematic representation had to be addressed and demolished, and in other words, filmfarsi had to Hamid Taheri is a doctoral candidate in media studies at the RMIT university in Melbourne, where he investigates the effects of modesty censorship rules on Iranian films. He has written extensively in Iranian and foreign journals. The most renowned of his translations is Rick Altman's Film/Genre, translated into Farsi. He is also a screenwriter and filmmaker whose name appears on several TV series, feature and short films. be abandoned (Devictor, 2014, 67). To achieve a moral and Islamic cinema, a series of written and unwritten rules and regulations for the production of films known as "modesty rules" were conducted, which would be imposed by the Ministry of Guidance and Islamic Culture. Seeking to purify films of sin and lust, the modesty rules were mostly woman-oriented.

It can be claimed that the significant difference in film censorship before and after the revolution in Iran is woman-oriented issues because discussing authorities, religious figures, or political issues were always redline themes that were the target of censorship.Thus far, these woman-oriented rules or modesty rules prohibit women, for example, from exhibiting their bodies by veiling them to the extent that if the shape of a female character's body under the veil is considered desirable, it would be the target of censorship. Under the supervision of modesty rules, male and female roles could not touch each other, though the characters were related or mahram, which is allowed in Islam, since they were not "really" related. However, the no-touching rule was violated in an incredibly significant film of post-revolutionary Iranian cinema:

Hamoun (Mehrjuie 1989).

Depicting one of the first instances of touching of male and female characters in post revolutionary Iranian cinema, Hamoun opened a door for film- makers to exploit this exception.

Sadr writes: [Hamoon] brings a raw, even brutal, masculinity to the screen, slapping his wife's face in one scene, an act which masks his own vulnerability. (Ironically, this slap was the first time since the revolution that a man had touched a woman on screen.) (Sadr 2006, 254) Although Sadr is wrong, and the first instance of a violent touch in post revolutionary Iranian cinema happened in Gomshodeh (Sabaghzadeh, 1985), it is safe to say that Hamoun was seen more widely and influenced Iranian cinema more profoundly. Nevertheless, by a slap, by inflicting violence, the modesty rules were violated. Since the emergence of Hamoun, filmmakers have been able to portray inflicting violence by male characters on female characters and vice versa.

Consequently, the question arises of how this "violent touch" falls into the modesty rules of Iranian censorship. One might say the violent touch is not a sexually provocative act and thus will not be censored. However, a more complex underlying justification is at work because, in Iranian cinema, a tap on the shoulder of a male/female character by another female/male character is forbidden, or even a handshake of a male and female is the subject of censorship (Naficy 2011, 115). To comprehend the underlying justification for this act, the fact that Mehrjuie was an outsider director, a director with an educational back- ground in Western philosophy, a director of the middle and upper class, and even an atheist director (ibid, 177), should be taken into account.

The inflicted violence was something born out of the system, something that emerged, however, not by people deeply rooted in the Islamic system; hence, the fact that the censorship allowed this to develop demonstrates that it agreed with the system. Before entering our discussion, first, modesty rules should be delineated. Reducing modesty rules to its symbolic feature, namely, hijab or veil, is fre- quent, yet, these rules cover all aspects of feminine representation in an Islamic society. The manner they talk, the language they use, the tone of their voice, their position in society, whom they could touch, how they could touch, how they should manage their gaze, etc., are all subjects of modesty rules. Because the veil or hijab is more visible, it has emerged as the symbol of all these rules; however, the absence of the veil does not establish the complete rejection of modesty rules in today's Iranian society. This notion brings us to the second clarification required to proceed: this paper attempts to analyze the middle and upperclass Iranian society from which the directors who violated the rule of no touching embedded in modesty rules and their audience have emerged.The purpose of this paper is not to undermine the symbolic function of the veil since, in Iran, the veil has become mandatory by law, and if an Iranian woman unveils herself in public in the act of protest, something that has been achieved by "the girls of Enqelab," she is symbolically undermining all aspects of modesty rules. The Islamic Republic has proven to go a long way to defend the veil.

The Woman-Life-Freedom movement started in Iran in 2022 in response to the morality police violently causing the death of a young girl named Mahsa Amini because she had allegedly violated the veil part of the mod- esty rules. To be clear, her violation was, at most, showing a part of her hair, which shows how significant the symbolic function of the veil is for the Islamic Republic and how violence is justified for Muslim males when feel threatened. In today's Iran, after the violent suppression of the move- ment, women still appear unveiled in the streets and fight the enforcement of the veil/hijab part of the morality rule. However, in middle or upper-class domestic societies of Iran, the veil had lost its significance long ago; nevertheless, modesty rules still apply, and women should behave accordingly, the extent of which defines their modesty. This notion evokes Afsaneh Najmabadi's notion of "schizophrenia" in nontraditional women in the prerevolutionary era in which if they behaved according to modesty rules, they would be consid- ered ommol (too traditional), and if they acted modern, they would be treated as jelf (too loose) (Najmabadi 1991). The fact is that in middle and upper-class societies of post-revolutionary Islamic Iran, this schizophrenia has emerged yet again.

Another significant issue that needs to be addressed is that the enforcers of the modesty rules in the Ministry of Culture and Guidance censorship board are males. Therefore, the fact that the violent touch is not considered a violation by them demonstrates that these males find it agreeable. Moreover, Iranian patriarchal Islamic society has shown time and time again that if they find a film not aligned with their interpretation of Islam and their interests, even after the Ministry has issued the required permits for their screenings, they will attack it with everything in their power such as lawsuits and ban that film. Many films, such as Mabouchehr Hadi's Rahman 1400 (2019) and Kianoosh Ayari's Father's House (2012), have been censored after public screenings. Therefore, not issuing a ban on films with the violent touch by these powerful men and the violent touch not becoming controversial in Iranian Islamic patriarchal society further shows the extent it is aligned with the Iranian male gaze.

read more through the QR code!

Abbas. (1979). IRAN. Tehran. Friday Prayer. November 1979. A television camera films the Friday prayer held on the grounds of the University..

EFFECTS OF PERSONA PRIMING ON CREATIVITY

TEJAS DHADPHALE

UNIVERSITY OF MINNESOTA

PAPER ABSTRACT: Personas are frequently used in design education to represent target users. They have also become a point of reference to generate ideas and evaluate solutions that resonate with target users. The purpose of this study is to measure the effect of persona priming on both ideation fluency and idea originality during brainstorming tasks. In a three between-subjects experimental design study, sixty industrial design students were randomly assigned to one of three conditions: single persona, multiple personas, and no persona. A one-way, between-subjects analysis of variance (ANOVA) revealed an overall persona priming effect on fluency and originality. Participants in the multiple personas group showed higher ideation fluency and generated a greater number of original ideas compared to either the single persona group or the control group. The study demonstrates that multiple personas positively influence idea originality; however, their effect on increased empathy among end users remains uncertain.

Recently, the User-Centered Design (UCD) approach has led to an increased interest in empathy within the design process. In empathetic design, "designers attempt to get closer to the lives and experiences of (putative, potential or future) users" in order to increase the likelihood that designed products and services meet user needs (Kouprie and Visser, 2009, p. 438). Designers have explored several empathetic methods, tools, and techniques to understand target users' needs (Sanders and Strappers 2014). Personas, a popular empathy tool, is widely used by designers to capture users' needs. Personas constitute a "hypothetical archetype" based on research that represents actual users. Personas provide designers with "a memorable, engaging, and actional image that serves a design target" (Pruitt and Adlin 2010, 11). Personas are intended to guide decision making as well as become a reference point to generate ideas and evaluate solutions that resonate with target users. Researchers have investigated the effects of persona priming on brainstorming tasks (So and Joo 2017; Martin, Agnoletti, Brangier 2021), design decisions (Miaskiewicz, Grant, and Kozar, 2009), user-centered solutions (Miaskiewicz and Kozar 2011), and concept evaluation (Chung and Joo, 2017). Studies related to persona priming have experimented with various persona designs such as written descriptions as well as illustrative, dynamic, collaborative, prospective and video personas. In these studies, user information is visualized in different persona designs and compared across experimental conditions. The present study is different from existing studies in that this study provides an ensemble of three personas that effectively broadens and diversifies the constraints provided to participants. Designers primed with multiple personas respond to the needs of more than one archetype user, possibly expanding the breadth and diversity of information that will result in new and unique ideas. Creating multiple personas expands the design space, offers plurality of user characteristics, and facilitates a more expansive exploration of the design space (Jones, Floyd and Twidale, 2008).

The present study aims to understand if the breadth and diverse user information presented in multiple personas affect ideation fluency and idea originality. Does broadening the problem space (by multiple persona priming) result in more unique ideas? The present study aims to measure the effect of persona priming on ideation fluency and idea originality during a brainstorming task.

The present study aims to measure the effect of persona priming on ideation fluency and idea originality during a brainstorming task. Sixty industrial design students from a large Midwestern university participated in the study. Participants were randomly assigned to one of three conditions: single persona priming, multiple personas priming, and no persona priming.

PERSONA PRIMING Several studies have measured the effects of persona priming (and other empathy tools) on brainstorming, decision making and concept evaluation. Dennis, Minas, & Bhagwatwar, (2013. p. 196) define priming as "the presentation of a stimulus designed to subconsciously implant a concept in working memory that alters subsequent behavior." Personas are considered "creativity supportive cognitive tools, because they allow for constraint management and perspective taking" (Martin, Agnoletti, Brangier, 2021, p. 727). Constraint management helps designers redefine a search problem, "thus allowing the designers to better understand the context in which the designed system will evolve and to which it must fit" (Martin, Agnoletti, Brangier, 2021, p. 727).

Perspective taking helps designers immerse in and internalize a target user's lived experiences to gain an empathetic understanding of their needs and concerns. Personas assist in constraint management and perspective taking, ultimately leading to an empathetic understanding of user needs and the design context involved. Priming with personas is a mental preloading of constraints and perspective that designers can leverage to achieve higher processing fluency and greater creative output. Several studies have shown that priming designers with personas can improve their creative performance and lead to original ideas. In a two between-subjects experimental study, So and Joo (2017) measured the effect of persona priming by providing the experimental group with a persona description and the control group with only a brainstorming prompt. The results showed that persona priming significantly improved idea originality and moderately improved ideation fluency.

Bonnardel, Fornes and Lefevre (2016) compared ideation fluency and idea originality among participant groups using a static (classic) persona and a dynamic persona. The dynamic persona was an avatar created and controlled by the experimenter in virtual space. Participants assigned to the dynamic person condition generated twice as many ideas as those using a static persona. Participants in the dynamic persona group also generated marginally more original ideas and showed greater empathy toward the persona. Martin, Agnoletti, Brangier (2021) argue that ordinary personas typically include users' current needs, and that designers using ordinary (static) personas anticipate future user needs in order to generate new ideas. The authors propose a prospective persona that captures "potential future users' needs, in order to generate new and adapted ideas of artefacts" (Martin, Agnoletti, Brangier 2021, p. 3). The authors compared the number of ideas, quality of ideation, feasibility and relevance of ideas generated during a creative task using ordinary persona, prospective persona, and no persona. The results showed that a prospective persona was more beneficial when compared to an ordinary person, and it resulted in a greater number of ideas, a higher number of novel ideas, and ideas more feasible and relevant to future user needs. The above-mentioned studies experimented with various persona designs and measured their effects on creativity.

As test strips,

After re-reading metamorphosis, the stranger,
and re-watching clockwork orange

[Yufei Li]

You know they have those experiments that control some variables to
test the others. It's a very useful test. You can test gene mutation, AA Aa, or aa, AA, or AA, AA.
What's the result of each combination?

Make something stable to unveil the unstable.
Let one humble narrator begin the stories.
You're welcome to get lost.

I was lying on a bed. An hour ago,
I vomited because I craved too much food on the plane.
I heard someone calling me. I opened my eyes. Two men and one woman were standing right next to my bed. I was unconscious.

I didn't even sit up. They asked me to, so I did. I was a follower. They cried. They said my grandma's or their mom's dead.
Three months ago. I was stunned and said nothing. I still felt uncomfortable and wanted to go back to sleeping. On the other side, a holy scene's happening. I was treated like royalty,
and someone's passing a sacred message. Something grandeur has collapsed. I was on a stage where three witches screaming for death. What should I ACT?

---Playing an unknown music by an unknown artist. ---sunny, hot, 40 Celsius, 104 Fahrenheit
M dives into the water cause he feels hot. He's like a fish, a thermometer, a sound sensor. He cares what others don't care.

Others care about what he doesn't care. There's nothing wrong
until the murder happens when you trespass the line between life and death. You decide a person's death at a moment. God.
Then follow a series of punishments, but the dead is forgotten.
M's accusations all point to him not crying at his mother's dead body. He has no reason for his action. You need a reason for marriage, for committing a crime, for executing punishment.

If he has no reason for it,
he is simultaneously detached and entirely becomes the thing itself, but nobody cares. All the attention goes to the thing he's not.
Absurdity eliminates something humane and forces the implant of a test stripe.

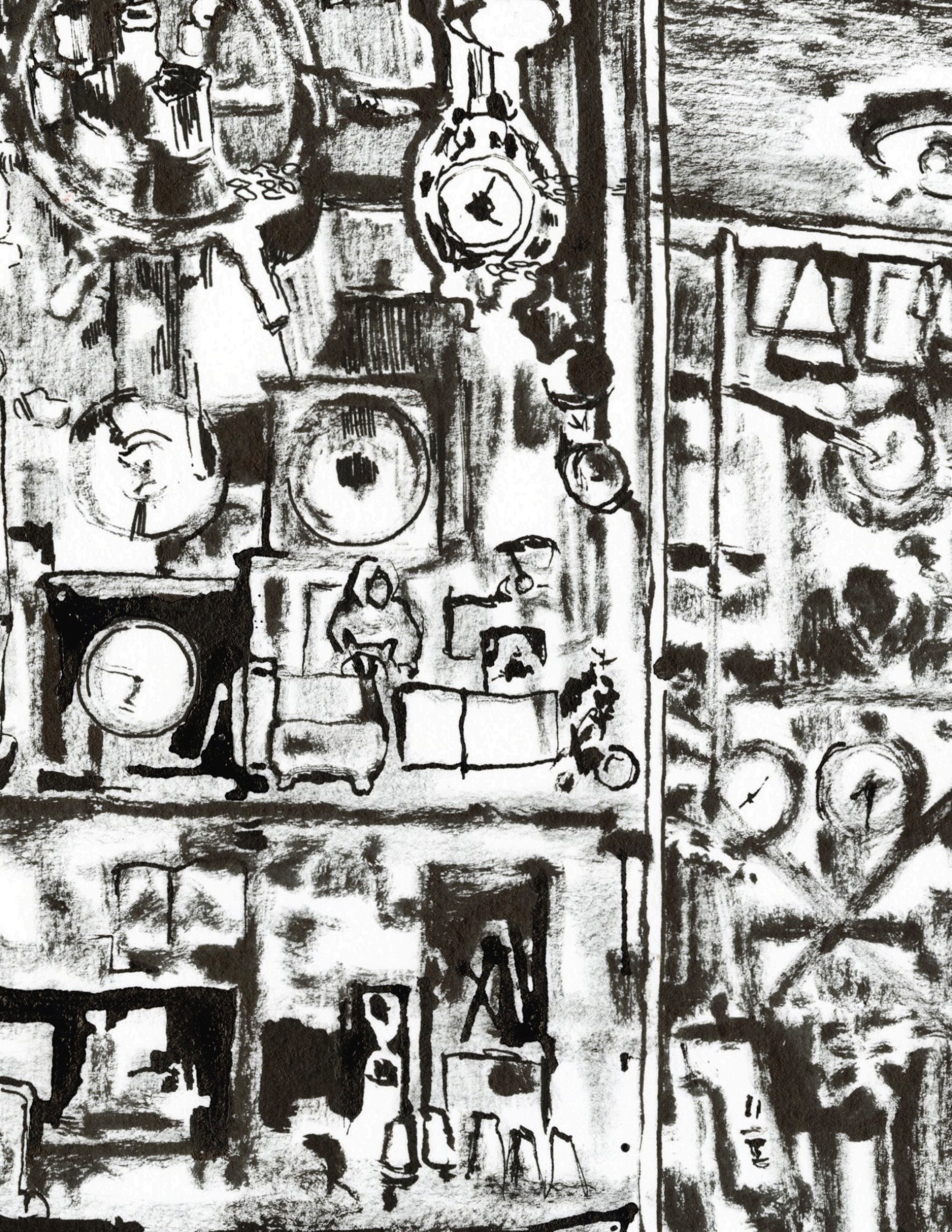
---sound
---unmeasurable,
probably room temperature
G becomes an actual bug. He's already
a machine; maybe it's better to
be a bug. He doesn't care about himself
transforming into a bug. He
cares about jobs and feeding his family. But
when his identity is absent, and no one cares
about him, does him still exist and who's caring
for his family?

Death's the only destiny, or it already happened
long before.

---raining
---playing ludwig van beethoven 9 th symphony The last
humanity? A sign of appreciating beauty? A potential
direction of cure?
A is an embodiment of absolute violence. Murderer. Again,
we need a severe crime, a murder, to reveal the picture of
punishment. How is it treated? With more violence. When you
are immune to some medication, you just add more doses. More
is better. You want to get better? Pavlov's Dog experiment.
You see it, you are sick. The brain is not involved.
Classical conditioning, to be a better man.

Symbols, as we may call them. When human beings are taken
parts away, the taken stimulates a test. Some variables
are set, a bug, a thermometer, and a hybrid of sex and
violence. They don't care about themselves. No, there is
no themselves. Then they are put onto the stages as test
stripes, the invisible, the extreme symbols, easy to be
replaced, to stir a wave of reactions.
They are always the most indifferent.
They know how the stories go and how they end.

When the rocks touch the water, it's not about the
rocks but the ripples. The ripples expand or wrap
the rocks and sink them down. Large experiments.
Without direct audiences. Dramatic performances
always end with the the main character's
death, inside or outside. One
time or many times. Beautifully carved
models. Death, but without tears or
sorrow. Violence as antibodies. I
hope they work in you. The effects
of medication kick in. I should
now go to sleep and be a
better human being.



Lac Dictemia

a playlist for a sad girl

helllo,
this week was a tunnel and i never saw the sunlight.
and i think that affected the songs i picked

maybe these will bring you back to sad girl tumblr or something.

Party Girl
Michelle Gurevich
[ever since safinazim showed me this song, i'm listening to it like it's crack. the bond i'm developing with this song should be checked.]

Only a Shadow
The Cleaners From Venus
[same with this one, they just touch a deep wound in my heart and it tickles. so i listen to them more.]

Kèrè
Pipilotti Rist, Anders Guggisberg, Saadet Turkoz

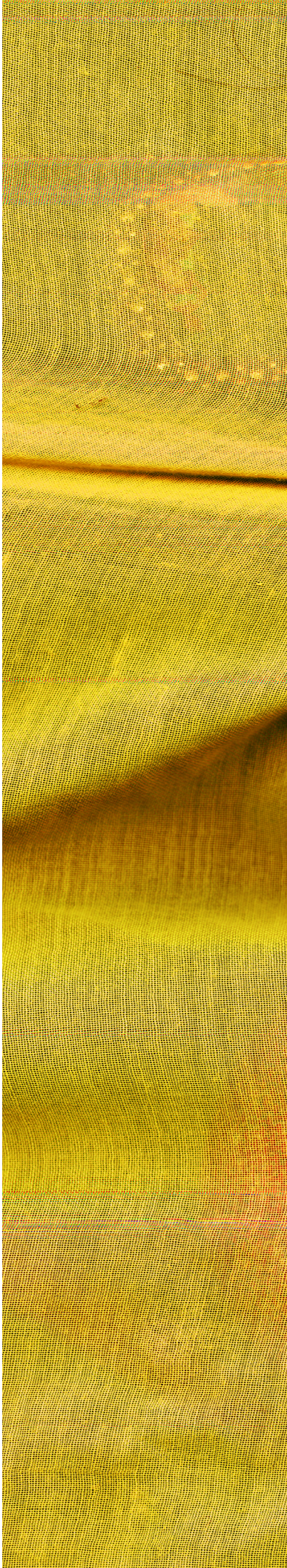
[this one is very interesting!! The song itself is a very tired scream i would say...the singer Saadet Turkoz is Kazakh and she was born in Istanbul. I also like Pipilotti Rist's works so this is just a fantastic experiene everytime i listen.]

Justify My Love
Madonna
[other than feeling sad and horny, i like that there is a play with sexual tones and more athmospheric synths. I really like the experimentation with this one.]

Soap
Melanie Martinez
[NO I SAW SOMEONE POSTING THEIR 10 YEAR TRANSFORMATION AND I FELT IT SO BADDDDDD THIS SONG IS A CULT.]

78 Yilinin En Uzun Dakikasi
Anadol
[Turkish Psychedelic Ambience Rock.periodt]

Kata mokkan
Bjork, Trio Gudmundar Ingolfssonar
[Bjork Jazz!!!!!!]



Photos by Sadie Withers
15.04.2024

Exit

BAUTICA SURFER
Ends

Aden
15.04.2024

Chuyao
15.04.2024

Leah
15.04.2024

Photos by Sadie Withers
15.04.2024

Club

Isabella
15.04.2024

Michael
15.04.2024

Rawnak
15.04.2024

Paola

15.04.2024

Photos by Sadie Withers
22.04.2024
Out

Club

22.04.2024

22.04.2024

22.04.2024

15.04.2024

15.04.2024

15.04.2024

Art.

le petit p

Happy Birthday Prince!

cake was really good!!!!!!!!!!

le petit prince

rince

Juliette
22.04.2024

Luciana
22.04.2024

Yev's Zine
22.04.2024

Exit

every friday, 4:30-6:00 pm
room 301, 335 W 16th St
1piece at any stage
appx, 10 minutes per person
[a safe space to give and take
honest and sincere feedback.]
all departments are welcome
Club

acknowledgements & credits & thx

\\

{{typefaces used
Bonehead by Xiayuan Gao,
notyourtypefoundry notyourtype.nl

kaerukaeru by Isabella Motz
both downloaded from velvetyne.fr,
amazing website for
open-source fonts.
amazing collective in general.

G2 Erika Mono by Gruppo Due
Design by Moritz Appich
https://gruppo-due.com/

EB Tracking Grotesk
by Électro-bibliothèque

Fonts for Freedom,
Ozgur Gundem and MagyarNemzat.

plantasia bisma italic by Julie Debeuf
http://lucasdescroix.fr/teaching/plantasia/
}}

Illustrations of pages 4 and 13 are from the book
"The Faggots & Their Friends Between Revolutions"
by Larry Mitchell , illustrated by Ned Asta

you're probably reading this zine from unceded lands, specifically the Lenapehoking or the Land of the Lenape. The main Lenape meeting place, the Kintecoying or "Crossroads of Three Nations" was located near Astor Place, just blocks away from SVA's present campus, before their forced migrations which began in 1626.

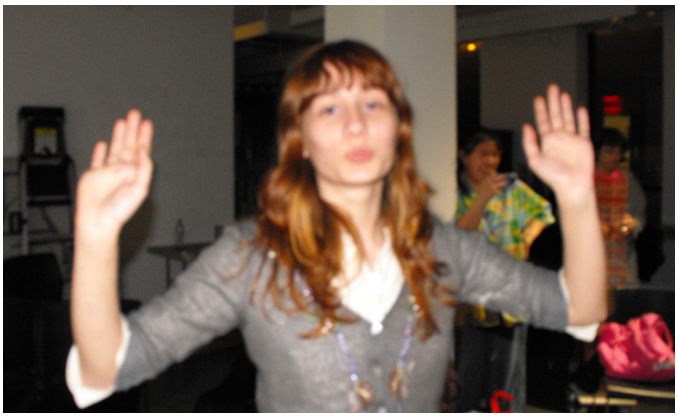
The Lenape are a diasporic people (which includes five federally recognized tribes -The Delaware Nation, The Delaware Tribe of Indians, Stockbridge–Munsee Community, Munsee-Delaware Nation, and Moravian of the Thames First Nation; and the five state recognized Delaware Bay tribes in New Jersey and Delaware) that continues to live here in close connection with their land. This is is a living acknowledgement that recognizes that New York City has one of the largest urban Native American and Indigenous populations in the United States.
this acknowledgment is partially informed by the SVA library's acknowledgement, and I do not rlly trust this zionist capitalist cop-loving school.

-safinâzim

Happy Friday!

22.04.2024

22.04.2024



Shukran

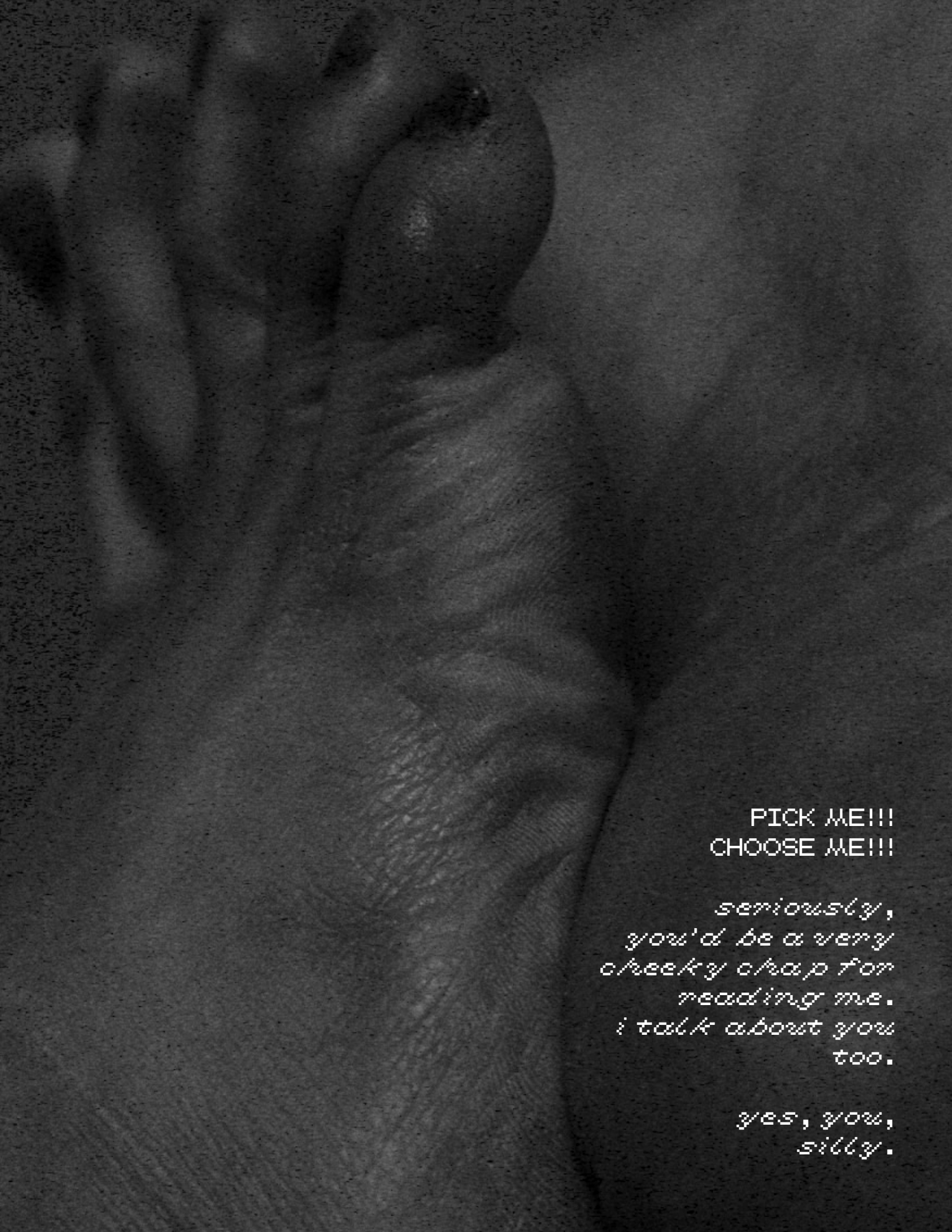
►We're looking for covergirls!◄
♥♥girldicks and boyclits are welcomed♥♥

♢♬○□♪<33!!1!! <3♪□○♬♢
▼▼▼submit to our zine aswell!!▼▼▼

contact critoris:

critoriszine@gmail.com

no hierarchies for us pls.


PICK ME!!!
CHOOSE ME!!!
seriously,
you'd be a very
cheeky chap for
reading me.
i talk about you
too.
yes, you,
silly.